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STUDIES IN MANTRA SHÂSTRA

PART I

(Causal Shaktis of the Pranava, Kalâs of the Shaktis, The Tattvas)

BY

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(CAUSAL SHAKTIS OF THE PRANAVA.)

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It is natural, given the difficulties of the subject and the mystery which surrounds it that strangers to India should have failed to understand Mantra. They need not, however, have then (as some have done) jumped to the conclusion that it was "meaningless superstition." This is the familiar argument of the lower mind which says "what I cannot understand can have no sense at all." Mantra *is*, it is true, meaningless to those *who do not know its meaning*. But there are others who do and to them it is not "superstition." It is because some English-educated Indians are as uninstructed in the matter as that rather common *type* of Western to whose mental outlook and opinions they mould their own that it was possible to find a distinguished member of this class describing Mantra as "meaningless jabber." Indian doctrines and practice have been so long and so greatly misunderstood and misrepresented by the foreigner that it has always seemed to me a pity that those who are of this Punyabhûmi should, through misapprehension, malign without reason anything which is of their own. This does not mean that they must accept what is in fact without worth because it is Indian but they should at least first understand what they condemn as worthless.

When I first entered on a study of this Shâstra I did so in the belief that India did not contain more fools than exist amongst other peoples but had on the contrary produced intelligences which (to say the least) were the equal of any elsewhere found. Behind the unintelligent practice which doubtless to some extent exists amongst the multitude of every faith I felt sure there must be a rational principle, since men as a whole do not continue throughout the ages to do that which is in itself meaningless and is therefore without result. I was not disappointed. The Mantra Shâstra, so far from being rightly described as "meaningless superstition" or "jabber," is worthy of a close study which, when undertaken, will disclose its value to minds free from superstition, of metaphysical bent, and subtly-seeing (*Sûkshmadarshin*). A profound doctrine

ingeniously though guardedly set forth is contained in the Tantras of the Mantra Shâstra or Âgamas. This is an auspicious time in which to open out the secrets of this Âdhyâtmik science. For here in this country there has been a turn in the tide. The class of Indian who was wont to unite with the European critic of his motherland in misunderstanding and misrepresenting her thoughts and institutions, is to Her good fortune gradually disappearing. Those who are recovering from the dazzle produced on its first entrance by an alien civilization are able to judge aright both its merits and defects as also to perceive the truth of the saying of Schiller "Hold to your native land for your strength comes from it." Ans vaterland ans teure schliess dich an. Da sind die starken wurzeln deiner Kraft. Again in the West there is a movement away from the materialism which regarded that alone as "real" which is gross sensible matter; and towards that standpoint whence it is seen that thought itself is a thing which is every whit as real as any external object. Each is but an aspect of the one conscious Self whence both mind and matter proceed. This Self or Chit is the Soul of the universe, and the universe is Chit which has become its own object. Every being therein is consciousness that is Chit manifesting as the multiple forms of mind and matter which constitute tne universe. This Western movement is called by its adherents "New Thought" but its basal principles are as old as the Upanishads which proclaimed that all was Feeling-consciousness (Chit) and therefore what a man thought that he became. In fact thought counts for more than any material means whatever. I am not however here entering upon a general defence of so immense a subject for this cannot be compassed in an article such as this. The present note is but a short summary of the result of some enquiries recently pursued in Kashmir with a view to ascertain the notions of the Northern Shaiva school on several matters which I had been studying in connection with an intended work on the wakening of the spiraline energy or Serpent Power. I was already aware, as the Kulârnava Tantra (one of the foremost Tantras of the "Bengal" school) indicates, that the Shaiva-shâkta Darshana and not Shangkara's exposition of Vedânta is the original philosophical basis of the Shâkta faith though some who call themselves Shâktas seem nowadays to have forgotten if they were ever aware of that fact. In Kashmir, Kula Shâstra is, I believe, another name for the Trika. But amongst several other objects in view I wished to link up the connection of certain Shaktis mentioned in the Kriyâ portion of the Shâstras with the thirty-six Tattvas of the Shaiva-shâkta school, their position in the scheme not being in all cases clear to me according to the information previously at my disposal. I have

worked the matter out in more detail in the work which is now in the press, but the present article will summarise conclusions on certain points.

Being (Sattâ) is of two kinds, formless (Ârûpa), and with form (Rûpa.) In the first the "I" (*Aham*) and the "This" (*Idam*) or universe representing the Prakâsha and Vimarsha aspects of experience are one. Shiva and Shakti exist in all the planes. But they are here undistinguishably one in the embrace of the Lord (Shiva) and "the Heart of the Lord" (Shakti). Shiva is *Chit*. Shakti is *Chidrûpinî*. He is Para and She Parâ. This is the Perfect Experience which is Ânanda or "Resting in the Self" (Svarûpavishrânti). Shiva then experiences the universe as Parâshakti that is Parânâda and Parâvâk. This is the love of the Self for the Self. The Supreme experience is the bliss of unalloyed Love. The Idam then exists as Parâshakti. The two aspects are as it were one (*Ekam tattvam iva*) to use a phrase in the Ahirbudhnya Samhitâ of the Pâncharâtra Âgama. The "Supreme Sound" and "Supreme Speech" are thus the perfect Universe which is the supreme Kailâsa. This is the supreme unitary experience in which, though the "I" and the "This" do not cease to exist, they are both in their *Svarûpa* and thus mysteriously coalesce in one unity of Being which is the "Two in one." The whole process then of creation, that is the rise of imperfect or dual experience, is the establishment through the negation of Shakti (*nishedha-vyâpârarûpa-shakti*) of a diremption in the one unitary consciousness whereby the Aham and the Idam which had then existed, coalesced in one, diverge in consciousness until in our own experience the "I" is separated from the "This" seen as objects outside ourselves.

The process of manifestation of Mantra is that of cosmic ideation (*Srishtikalpanâ*) in which Jnâna Shakti first merely formulates as thought the outlines of the limited universe which is about to emerge from and for consciousness, and which is called the "thinkable" (*mantavya*) which through Nâda which is *Kriyâshaktirûpa* moves towards the "speakable" (*Vâchya*) with which again consciousness identifies itself as Bindu which is characterised by a predominance of activity (*Kriyâpradhânyalakshana*). Diversity (*Prithag-bhâva*) is then produced by Bindu as Makâra in the Mâyâ Tattva. Shakti as Ukâra creates objects (*Prameya*) as separate existences and by the completion of the Tattvas objectivity is completely revealed as Akâra. To describe however adequately this grand system of Âbhâsa, as it is called, would require a full exposition of the Northern or monistic Shaiva and the allied Shâkta

Darshana on which the Shâkta doctrine and practice of the Âgamas is based. I can here only indicate shortly the Shaktis of the Mûla Mantra or Pranava which are the cosrespondences from the Shakti aspect of the Shaiva-Shâkta Tattvas. The accounts of the Shaktis vary but such variance is rather due to the fact that some accounts are fuller than others than to any substantial difference in principle.

The gist of the matter may be shortly stated as follows :—In creation, the three Shaktis, Jnâna, Ichchhâ, Kriyâ, manifest. These are manifested powers of the supreme Bindu. " What is here is there," and these Shaktis of the Lord (Pati) appear as the Gunas of Prakriti in the Pashu; or as it has also been said Jnâna and Kriyâ with Mâyâ as the third appear as Sattva, Rajas, and Tamas of the Purusha-Prakriti stage which is the immediate source of the consciousness of the Pashu. Svânga-rūpeshu bhaveshu patyurjnânam kriyâ cha yâ Mâyâtritiye te eva pashoh sattvam rajas tamah (Îshvara Pratyabhijnâ IV 1, 4.) The creative consciousness (Shakti) projects the universe as all-diffusive Consciousness (*Sadâkhya Tattva*) which considered from the mantra aspect is all-diffusive " Sound," that is movement or Nâda. Here the emphasis is on the Aham, which is yet coloured by the Idam as the universe faintly rises into the field of the changeless consciousness. Consciousness then identifies itself with the clearly perceived Idam and becomes Bindu. Here the emphasis is on the Idam with which consciousness becomes a point (Bindu). Then the evolving consciousness holds the " I" and the " This" in equal balance (*Samânâdhikarana*) at which point Mâyâ Shakti, which is the sense of difference (*Bhedabuddhi*), intervenes to separate the Aham (as Purusha) and Idam (as Prakriti) hitherto held as parts of the one Consciousness and the divisive power of Kalâ Shakti breaks up the universe so separated from the Self into that plurality of objects which is our ordinary worldly experience. The universe which in the Purusha Prakriti stage was seen as a whole though different from the Self is now also seen as separate but as a multitude of mutually exclusive beings.

There is first a fivefold division of the " five rays " of Om, namely, A, U, M, Nâda, Bindu, Shânta. The Prapanchasâra Tantra says that Jâgrat is Bîja, Svapna is Bindu, Sushupti is Nâda, Turîya is Shakti and the Laya beyond is Shânta. This is the simplest form of statement setting forth one Shakti for each of the Varnas, and the Chandra-Bindu. In other words from Shiva-Shakti (which includes all the Tattvas down to the appearance of the three Devatâs) these latter are produced. There is next a sevenfold division. Parâsamvit or Paramashiva is not technically accounted a Tattva, for the Supreme Experience is Tattvâtîta,

But if we include it as the transcendental aspect of the Shivatattva from which the Âbhâsa proceeds we get the number seven counting Purusha and Prakriti as two. The number seven is of frequent occurrence ; as in the case of the seven Shivas, namely, Parashiva, Shambhu and the five Mahâpretas ; the seven Shaktis of the Ongkâra as given in the Shâradâ Tilaka ; the seven Shaktis Unmanî and the rest as given in the Commentary of Kâlîcharana on the Shatchakranirûpana chapter of Pūrnânanda Svâmî's work entitled Shrîtattvachintâmani published as the second volume of my Tantrik Texts ; and the three and a half coils of Kundalinî of which the Kubjikâ Tantra speaks namely Purusha, Prakriti, Vikriti, which it may be observed when uncoiled and divided by its diameter gives seven divisions.

The Shâradâ speaks of six Shaktis which with the Parameshvara who is Sachchidânanda make seven namely :—Shiva, Shakti, Nâda, Bindu (Kârana), Bindu (Kâryya), Nâda (Kâryya) and Bîja. The other seven Shaktis above mentioned are Unmanî (or Unmanâ) Samanî (or Samanâ) Ānjî, Mahânâda (or Nâdânta), Nâda, Ardhachandra and Bindu. If in the first series we take Kâryya Nâda which is described as the Mitha samavâya (mutual relation) of Shivarûpakâryya Bindu and Bîja which is Shaktirûpa as the correspondence in this scheme of the Shaiva Shuddhavidyâ Tattva with its Samânâdhikarana then this series represents all the Shaiva Tattvas up to and including Purusha-Prakriti. The same remarks apply to the second series of Shaktis or causal forms (Kâranarûpa). The first is described by Kâlîcharana as the state in which all mindness (Manastva) that is ideation ceases. Here there is neither Kalâ nor Kâla for it is " the sweet pure mouth of Rudra " (Shivapada). The second is the cause of all causes (Sarvakâranakâranam). The third which is also called by him Vyâpikâ Shakti appears in the beginning of creation. Mahânâda is the Kârana Nâda which is Kriyâ Shakti and the first appearance of Nâda. Shakti as Nâda is a development of the latter which is transformed into Ardhachandra and then Bindu.

These Shaktis (as well as two others with AUM, making together twelve) are explained according to Shaiva views in an account extracted from the Netra Tantra with Kshemarâja's Commentary and from the Tantrâloka. There the Shaktis are given as Unmanâ, Samanâ, Vyâpikâ (or Vyâpinî) Anjanî, Mahânâda, Nâda, Nirodhinî, Ardhachandra, Bindu, Makâra, Ukâra, Akâra. The Sanskrit passages here given are the summary in his own language made for me by the Kashmirian Pandit Harabhatta Shâstri of Srinagar.

"When the Supreme Shiva beyond whom there is nought, who is in the nature of unchanged and unchangeable illumination moves forth by His will such (willing movement as) Shakti (though in fact) inseparable from Him is called Unmanâ. Her place is in the Shiva Tattva (*Anuttara paramashiva avichalaprakâshâtmâ yadâ ichchhayâ prasarati sâ shakti shivâd abhinnaiva Unmanâ ityuchyate; tat-sthânam shiva-tattvam iti*).

"When the Unmanâ Shakti displays Herself in the form of the universe beginning with the Shûnya and ending with Dharâ, formulates as mere thought the thinkable, then She is called Samanâ as well as Shakti-tattva" (*Yadâ unmanâ-shakti âtmânam kshobhayati shûnyâdinâ dharântena jagad-âtmanâ sphurati mantavyam manana-mâtrena âsutrayati, tadâ Samanâ ityuchyate, Shakti-tattvam iti cha*). "This Samanâ Shakti Herself is called Vyâpinî when She operates as the Power which withdraws into Herself all thinkables which are Her creation. She resides in the Shakti-tattva" (*Samanâ shaktireva svamantavye samhârapradhânatvena Vyâpinî ityuchyate, eshâ Shaktitattve tishthati*). "It is again the same Samanâ Herself who is called Shakti when Her operation is chiefly creative in regard to Her own thinkables. She resides in the Shakti-tattva and is also called Anjanî because of Her being coloured (by association) with the thinkables" (*Samanaiva svamantavye srishti-pradhânatvena shaktirityuchyate eshâ Shakti-tattve tishthati mantavyoparaktatvât cha Anjanî ityapi uchyate*). "When Shabdabrahman moves forth with great strength from Its Shiva form then the very first sound (produced thereby) like the vibration produced by a sounding bell is called Nâdânta (*i.e.*, Mahânâda). It resides in the Sadâshivatattva." (*Yadâ shabdabrahma shivarûpâd ativegena prasarati tadâ prathamataram ghântânuranana âtmâ shabdo Nâdântah ityuchyate, sa Sadâshiva-tattve tishthati*). "When Shakti fills up the whole universe with Nâdânta then She is called Nâda. And this also is the Sadâshiva Tattva because of the equality therein of the "I" and the "This" (*Nâdântena yadâ vishvam âpûrayati tadâ Nâdah ityuchyate, sa cha ahantedantayoh sâmânyâdhikaranyena Sadâshiva-tattvam iti*). Samânâdhikarana in its technical sense is the function of the latter developed Shuddhavidyâ Tattva. Apparently its original is here represented to be the function of the earlier Sadâshiva Tattva in which the duality of the Aham and Idam first manifests.

When Nâda after having ceased to operate in its universal scope, does so limitedly (or particularly) then it is called Nirodhinî. This Shakti rests in the Sadâshiva Tattva (*Nâdo yadâ asheshavyâptim nimajjya adharam vyâptim unmajjayati tadâ Nirodhinî ityuchyate*

sâ Sadâshivatattvam âlambate). "When Nâda is slightly operative towards the creation of the "speakable" it is called Ardhachandra which is in Îshvara Tattva. (*Nâdo yadâ îshat vâchyonmesham shrayati tadâ Ardhachandra ityuchate Îshvara-tattve.*) Then "Parâ-Shakti Herself is called Bindu when She is in the nature of inseparate illumination in regard to the whole range of the speakable" (*Paraivâ shaktih yadâ samastavâchye abheda-prakâsha-rupatâm grihnâti tadâ binduh ityuchyate, sâ Îshvara tattve tishthati*).

Makâra or Rudra Devatâ is defined :—"When Bindu causes diversity to manifest it is called Makâra and It moves in Mâyâ Tattva" (*Yadâ binduh prithag-bhâvam âbhâsayati tadâ makâra ityuchyate, sa cha Mâyâtattve*) "When Shakti creates objects as separate existences then She is called Ukâra. It resides in the Prakriti Tattva" (*Yadâ prameyam prithag-bhâvena unmeshayati tadâ Ukâra ityuchyate, sa cha Prakriti-tattve tishthati*) "When the creation of the Tattvas has come to an end, then because objectivity is completely revealed (Shakti as) Mântri Kalâ (that is the creative art or process considered as "Sound" or Mantra) is called Akâra" (*Tattva-sargasya nivrittiryadâ jâyate tadâ prameyasya pûrnatayâ prakâshanât Akâra iti Mântrî Kalâ uchyate*).

The extra five Shaktis enumerated in this account are due firstly to the inclusion of A U M ; secondly to counting Vyâpinî and Anjanî separately instead of as being the Nimesha and Unmesha aspect of one Shakti ; and thirdly the sevenfold series would appear to include Nirodhinî also called Nirodhikâ in Nâda of which it is a more particularised development. Nâda would appear in the fuller series to represent Sâmânyaspanda of the sound emanation. For just as in the region of ideation the evolution is from infinite consciousness to the general and thence to particular ideas ; so from the corresponding objective or Mantra aspect which is that of Shâktopayayoga, motion commences from the unextended point first as general, then as particular movement, at length developing into the clearly defined particularity of speech and of the objects which speech denotes. The rhythmic vibrations of objects is the same as that of the mind which perceives them since both are aspects of the one Shakti which thus divides itself.

Namaste ravatvena tattvâbhidâne.

KALÂS OF THE SHAKTIS.

In the December number I dealt with the causal Shaktis of the Pranava. This present article is concerned with the Kalâs. Kalâ is a common term in Tantrik literature for which it is difficult to find an appropriate English rendering. Shiva has two aspects Nishkala (Nirguna) and Sakala (Saguna). The former is therefore without Kalâ. The latter is manifested Shakti as Kalâ. Shiva is never without Shakti, for the two are one and the same, and Shakti in Herself accordingly to Her proper nature (Shakti-Svarûpa) is consciousness or Chaitanya (Chaitanyarûpinî). Thus there are said to be no Kalâs in Unmanî which is in the Shiva Tattva. Thereafter with Samanî in Shakti Tattva the Kalâs appear. Thus in Netra Tantra (Ch. 22) seven Kalâs are assigned to Samanî. Shiva is partless but fully manifested. Shakti has parts (Kalâ). But parts as we know them do not exist until after the universe has evolved from Prakriti: that is, parts in the literal sense of the Mayik world. When therefore mention is made of Kalâ in connection with so high a Shakti as Samanî or any other Shakti which precedes Prakriti, what is meant is something which may be best expressed by modes or aspects of Shakti. Kalâ, in short, is a particular display of Power or Vibhûti. Kalâ is also one of the Kanchukas which go to the making of the Purusha consciousness and is the product of higher Shaktis and Kalâs. The Kanchukas or enveloping Shaktis cut down the natural perfections as they exist in the Supreme Self and thus constitute the evolved Self or Purusha. The four Kalâs called Nivritti, Pratishthâ, Vidyâ, Shânta are specific modes of Shakti well defined. These are explained later. As regards the other Kalâs there is greater difficulty. In the first place the texts are not consonant. This may be either due to inaccuracy in the Mss. or real variances or to both. Then explanations of the terms are in general wanting though sometimes they are given by the commentators. The Sanskritist will however perceive that these latter Kalâs are variant aspects (like Âvarana Devatâs of worship) descriptive of the nature and functions of the Shakti whose Kalâs they are and as such may have been set forth for Upâsanâ; the lengthy lists being in conformity with the taste of the age in which these Shâstras were promulgated. Thus Kalâs have been called Jyotsnâ (moonlight) and the like on account of their Sarvajnatâdharma that is Prakâsharûpatâdharma; that which being in the nature of manifestation is white and brilliant as moonlight. So again Indhikâ (kindling) Kalâ is so called because it is Jnânarûpâ or in the nature of knowledge; and Rundhanî is so

called because of its opposing or staying quality as explained later. This great elaboration of Shaktis is also in conformity with a psychological principle on which Tantrik Upâsanâ is based into which I cannot enter here.

The above remarks are illustrated by the lengthy list of Kalâs of the Varnas and Pranava given in Ch. III of the Prapanchasâra Tantra. (See Vol. III of my Tantrik Texts). The Kalâs of Nâda, Bindu, AUM are there given and I will not repeat them here: but I will relate instead an account obtained from Pandit Hara Bhatta Shâstri and taken by him from Netra Tantra which has not been published. The reader of the Prapanchasâra will observe that the accounts vary both as to the names and numbers of the Kalâs. In Netra Tantra seven Kalâs are given of Samanî Shakti, *viz.*, Sarvajnâ, Sarvagâ, Durgâ, Savarnâ, Sprihanâ, Dhriti, Samanâ; five of Anjanî, *viz.*, Sûkshmâ, Susûkshmâ, Amritâ, Amritasambhavâ, Vyâpinî; of Mahânâda one, *viz.*, Uddhvagâminî; of Nâda four, *viz.*, Indhikâ, Dîpikâ, Rochikâ, Mochikâ. Some texts speak of Rechikâ. Nirodhinî Shakti has five Kalâs called Rundhanî, Rodhanî, Raudrî, Jnânabodhâ, Tamo'pahâ. The Shatchakranirûpana (V. 38) speaks of Bandhatî, Bodhinî, Bodhâ. Rodhinî and Rundhanî, which mean "opposing," indicate the opposition encountered by lower experiencers such as Brahmâ and other Devas attempting to enter into the higher state of Nâda. These Shaktis (like the "Dwellers on the threshold" of Western occult literature) oppose all those to whom they do not extend their grace (Anugraha) by the Kalâs Jnânabodhâ (wisdom) and Tamo'pahâ (dispeller of darkness). These Kalâs are therefore called Sarvadevanirodhikâ that is they oppose entrance into the higher state of consciousness and they oppose the fall therefrom of such Devas as have attained thereto. Of Ardhachandra there are five Kalâs, *viz.*, Jyotsnâ, Jyotsnâvatî, Kântî, Suprabhâ, and Vimalâ which are said to be Sarvajnapadasamsthitâ. For She is Knower of all. If one can remain in Ardhachandrapada then all things are known, past, present and future. I am informed that according to Netra Tantra (Ch. 22) and Svachchhanda Tantra (Ch. 20), the four Kalâs of Bindu are the very important ones Nivritti, Pratishthâ, Vidyâ, Shântâ; which however are said in Prapanchasâra to be Kalâs of Nâda, the four Kalâs of Bindu being there given as Pitâ, Shvetâ, Arunâ and Asitâ. These five modes of Shakti are described later. The number and names of the Kalâs of AUM differ in these several texts. According to the former the Kalâs of the Destructive Rudra are Tamomohâ, Kshudhâ, Nidrâ, Mrityu, Mâyâ, Bhayâ, Jadâ; of the protective Vishnu the Kalâs are Rajâ (?) Rakshâ Rati, Pâlyâ, Kâmyâ,

Buddhi, Mâyâ, Nâdî, Bhrâmanî, Mohinî, Trishnâ, Mati, Kriyâ; and of the creative Brahmâ there are Siddhi, Riddhi, Dyuti, Lakshmî, Medhâ, Kânti, Dhriti, Sudhâ. The three Bindus of the differentiating Parabindu form the Kâmakalâ. The Kalâs Nivritti and the rest are the generalities (Sâmânya) of the Tattvas issuing from Prakriti; that is the Tattvas are sub-divisions or differentiations of these four Kalâs. Nivritti Kalâ is the working force and essential element in the Prithivî Tattva or Solidity; and is so called because here the stream of tendency is stopped and the manifesting energy turned upwards. When Prithivî has been reached by process of evolution and Shakti becomes Kundalî (coiled; at rest). Her next movement which is that of Yoga is upwards by involution retracing the steps of descent. The Prithivî *Anu* or point of solidity is inexhaustible potentiality in and as a physical, that is, sensible manifestation of the Spiraline Power welling up from and coiling round the Shiva-bindu. This aspect of the Power supplies (as a friend learned in Shaiva literature informs me) the curving and circular motion which manifests as the rounding and spherical skin and flesh with which all Prânî are supplied. According to the same view Pratishthâ which is the same force in all the Tattvas from Apas to Prakriti (Tantrâloka Âhn. 10) is so called because whilst Nivritti supplies the outer covering Pratishthâ as its name indicates supplies the basis and inner framework on which the outer physical universe is lain. Vidyâ Kalâ, which is so called because it is limited knowledge, is the dominant Kalâ in the Tattvas from Purusha upwards together with five Kanchukas to Mâyâ. These three are related to the Shaktis Vâmâ, Jyeshthâ and Raudrî which manifest as the three motions which go to make the universe, which in terms of consciousness are the movements of the Antahkarana towards the objects (Vishaya) of its experience; such objects being the combination of lines on various planes, in curves and circles. The three dimensional framework affords the basis (Pratishthâ) for the outer solid covering (Nivritti) supplied by the spiraline Shakti as the manifested sensible and physical. Beyond Mâyâ there is the consciousness which is peace (Shânti) for it is free of the duality which is the source of sorrow. The last Kalâ is therefore called Shântâ and is dominant in the glorious experience of the Tattvas from Sadvidyâ to Shakti Tattva. Thus the Tattvas are only the manifestations of Shakti as three typical forms of movement starting from the kinetic state. It is these moving forces as the Kalâs which are the inner life and secret of them. The Kalâs are not dead forces; for the universe does not proceed from such. They are realised in direct experience as Devatâs in and beyond all natural manifestations and may be mad

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to serve the purpose of Sâdhanâ. As Divine Beings they are modes of the one Divine Mother worshipped diagramatically in Yantras. As the inner forces in the Tattvas the Kalâs group together the latter into four great "Eggs" (Anda) that is Spheroids comprising those Tattvas only of which a Kalâ is the common dominant feature and inner force. These are the Brahmânda comprising Prithivî Tattva in which all others are involved the bounding principle or envelope of which is ether (Âkâsha); Prakrityanda or Mûlânda; Mâyânda; and Shakiyânda of which the envelopes are Prakriti, Mâyâ and Shakti, respectively. Beyond all these in the centre thereof and pervading all is the Shiva Tattva in regard to which the Divine Shakti as a Kalâ is an utter negation (Shûnyâtishûnya) an empty space-giving or vacuity producing power (Avakâshadâ) which is the negative pole of the conjoint Shiva-shakti Tattvas. The Shiva Tattva is thus the Paramashiva or Parâsamvit the great Bhairava experience with its supreme experience of the universe negatived.

Regarding then this ultimate Shakti also in so far as it is a manifestation as a Kalâ or moving Power the thirty-six Tattvas of which the universe consists are but manifestations of five forces (Shakti) or Kalâs into which the one partless Divine Shakti differentiates Herself in an infinite variety of permutations so as to produce the universe with parts: namely, Shântâtîtâ or Avakâshadâ, Shântâ, Vidyâ, Pratishthâ, Nivritti.

According to the account given in the Shatchakranirûpana (Vol. II of my Tantrik Texts) and the Commentaries of Kâlîcharana and Vishvanâtha, there is a Shakti called Nirvâna Shakti with two Kalâs which are Nirvâna Kalâ and Amâ Kalâ known as the seventeenth and sixteenth Kalâs, respectively. Unmanî is Shivapada which is beyond Kâla and Kalâ. In Shakti Tattva these have their source. The highest Shakti in this Tattva is Samanî; Nirvâna Shakti is, according to Vishvanâthâ, Samanâpada or Samanî, the life and origin of all being. (Sarveshâmyonirûpinî). According to Kâlîcharana, Nirvâna Shakti is Unmanî. Shakti as seventeenth Kalâ is Chinmâtra and is called Nirvâna Kalâ. Vishvanâtha identifies it with Vyâpinî Tattva which is Shakti-svarûpâ and above (Parâtparâ) the sixteenth Kalâ. It is Antargatâ of, that is, included within, Amâkalâ just as Nirvâna Shakti is Antargatâ of Nirvânâ Kalâ. Kâlîcharana identifies it with Samanâpada. Amâ is the sixteenth Kalâ. She is the receptacle of the nectar which flows from the union of Para (Bindurûpa Shiva) and Parâ (Shakti). Vishvanâtha cites the Yoginîhridaya Tantra to show that Amâ is Vyâpikâ Shakti. Kâlîcharana agrees

as to this. But it has been said by Vishvanâtha that Nirvâna Kalâ is Vyâpinî Tattva. We must take it then that according to this view Nirvâna Kalâ and Amâ Kalâ are the two aspects, supreme and creative, of Vyâpinî Tattva as Vyâpikâ and Anjanî. Beyond or more excellent than Amâ Kalâ is Nirvâna Kalâ and than this last, Nirvâna Shakti or Samani in Shakti Tattva wherein is bondage (Pâshajâla). Thus Nirvâna Kalâ is the Chinmâtrasvabhâva or pure consciousness aspect of what in the creative aspect is called Amâ, the receptacle of nectar that is the blissful current which flows from the union of Shiva and Shakti. This is the rapture of creation which is known to us also. The same Shakti is in differing aspect Amritakârarûpinî as the seventeenth and the receptacle of Amrita as the sixteenth Kalâ. Amâ is both Srishty-unmukhi (looking towards creation) and Urddhvashaktirûpâ (looking upwards that is towards liberation). The former is the meaning of the expression " downward turned mouth" (Adhomukhî). This is the portion of the Petals before Kundalinî ascends.

This is my reading of Texts which are not void of discussion. Thus apart from difficulties in the Text cited I was informed in Kashmir that Shakti is called the seventeenth Kalâ or Amâ when Chinmâtrasvabhâvâ ; and Amritâ Kalâ when Purusha is with the sixteen Kalâs which in this case are said to be the Jnânendriya, Karmendriya, Tanmâtra and Manas (which includes Ahangkâra and Buddhi). This may be a difference of terminology only. What seems clear is that in Shakti Tattva (of the thirty-six Tattvas) there are two Kalâs which represent the supreme and creative modes of Shakti whether we call them Nirvâna and Amâ or Amritakârâ and Amritâ Kalâ. The sixteenth is the cause of the sixteen Kalâs and the Kalâ which is in the nature of ever existent changeless Chit (Chinmâtrasvabhâvâ) is the seventeenth.

To sum up. Paramashiva (Parâsamvit) in His aspects as Shiva Tattva is the Shûnyâtishûnya so called because in His experience there is not the slightest trace of objectivity whatever. Both these aspects are Shântatîta. Shakti then gradually unveils again the universe for the consciousness of the Shiva who is Prakâsha or the illuminating consciousness which is the subjective aspect of things ; and the experience which is summed up as Shânta Kalâ arises extending from Shakti Tattva to Sadvidyâ with the Shaktis, Samanî, Vyâpinî, Anjanî and their Kalâs ; and the Shaktis of the Nâda and Bindu groups with their Kalâs. This is the Spheroid of Shakti (Shaktânda) which is the abode of those glorious Beings who are called Mantramaheshvara, Mantreshvara, Mantra and Vidyeshvara. The Vijnânâkalâs who are below Shuddhavidyâ are also above

Mâyâ. From the unfolding of Bindu the other Spheroids emanate which manifest the three principal forms of movement which go to the making of the universe. Next in concentric circles arise the Spheroid of Mâyâ (Mâyânda) the field of operation of Vidyâ Kalâ which is the Shakti producing the limited dual consciousness of all experiencers (Pralayâkala, Sakala) below Sadvidyâ and in or below Mâyâ. Lastly the Spheroids of Prakriti and Brahmâ provide the vehicles in which the experiencer called Sakala functions. These experiencers comprise all beings from Brahmâ downwards who are not liberated. Brahmâ, Vishnu and Rudra are the Lords of the spheres from Prithivî to Mâyâ ; Îsha and Anâshrita Shiva of higher Tattvas and lastly Shiva of Shiva Tattva, which is the ultimate source of, but is Itself beyond, all Kalâs.

THE TATTVAS.

A knowledge of this subject involves an understanding of the thirty-six Shaiva-shâkta Tattvas. Thus it is said that Shakti is in Shakti-tattva, Nâda in Sâdâkhya Tattva, Bindu in Îshvara-Tattva. What then are these Tattvas to which reference is made both in the Shaiva and Shâkta Tantras ? Unless these be fully understood, no progress in knowledge of the Mantra Science as here described may be expected.

The Shaiva-Shâkta Shâstra calls experience by the term Vimarsha. Experience has two elements—the "I" (Aham) and the "This" (Idam); the subjective-knowing aspect (Grâhaka) of the Self and the objective or known (Grâhya) aspect of the Self. For it must be remembered that an object is nothing but the one Self appearing through Mâyâ as non-Self to itself as subject. At base the experienced is nothing but the experiencer : though this is not realised until the bonds of Mâyâ which make subject and object appear to be different are loosened. The "I" side of experience is that in which the Self rests in the light of one's own Self without looking towards another (Ananyonmukhah aham-pratyayah); just as the experience (Vimarsha) which looks towards another is called Idam (yastu anyonmukhah sa idam iti pratyayah). But this "Other" can only be the Self for there is in reality nothing but the one Self. It is experienced, however, differently. In the Supreme state it exists with the Aham in a mingled union ; in the pure experience between this state and Mâyâ the "Other" is recognised to be an aspect of

the Self; in impure experience governed by Mâyâ the object appears to be different from the limited self.

Experience again is, at its two poles, Perfect Experience of the Perfect Universe and the limited experience of the three worlds of reincarnation. Between these two extremes there are intermediate experiences marking the stages whereby the one pure Spirit or Consciousness involves itself in matter.

The Hermetic maxim says "as above so below." Similarly the Vishvasâra Tantra says "What is here is there, what is not here is nowhere." (Yad ihâsti tadanyatra, Yan 'nehâsti na tat kvachit) Shaiva doctrine says "that which appears without, only so appears because it exists within." (Vartamânavabhâsânâm bhâvânâm avabhâsanam antah-sthitavatâm eva ghatate bahirâtmanâ). "The manifestation of those things which presently appear, happen in the form of external things because they exist within." "Therefore what exists in our experience, evolved from the Supreme also exists in the Supreme experience though in another way. The Supreme experience called Parâsamvit is not a mere abstract objectless knowing (Jnâna). It is the coalescence into one undivided unity of the "I" and the "This," that is of Shiva and the supreme unmanifested Shakti. The former is the illuminating (Prakâsha) knowing aspect and the latter that Vimarsha aspect which is "the known." But here the two are undistinguishably one. This Supreme experience has the immediacy of feeling. It is Bliss (Ânanda) which is defined as "Resting in the Self" (Svarûpavishrânti). In the Mâyik world the Self concerns itself with what it takes to be the non-self. Here the Universe which is the object of Shiva's experience is the Perfect universe that is Supreme Shakti which is but another aspect of Himself as consciousness. She is beautifully called in the Parâpraveshikâ "The heart of the Supreme Lord" (Hridayam parameshituh). For the Mâyik experiencer (Mâyâ pramâtrî) the universe is the manifested world of objects seen as different from himself. Supreme Shiva and Shakti exist in mutual embrace and love. "Bliss is supreme love" (Niratishaya-premâspadatvam ânandatvam). The Supreme state is described by the Brihadâranyaka Upanishad in the words "He indeed was just as man and woman in embrace" (Sa ha etâvân âsa yathâ strîpumângsau samparisvaktau); when there is neither within nor without, when all thought of lover, loving and loved are forgotten in the joy of blissful unity. The experience is spaceless, timeless, full, all-knowing, almighty. This is the state of Shiva without Kalâ (Nishkala) or Paramashiva. This is Parâsamvit which is beyond all Tattvas (Tattvâtîtâ). This is the Supreme Paradise of

Shiva named Kailâsa. As the perfect Universe it is called Paranâda (Supreme "Sound") and Parâvâk (Supreme "Speech"); Paramashiva is an experience of the Perfect Universe that is of Paranâda Âmarsha paranâdagarbhah). Such universe is pure Shakti (Shakti-svarûpa).

Our worldly experience is as it were an inverted reflexion of all this seen in the causal waters of Mâyâ. Mâyâ Shakti is the sense of difference (Bhedabuddhi) which makes the Purusha who is subject to it see the Universe in the form of an observing self with a multitude of objects conceived of as being outside of and separate from it. In the Mâyik world each self excludes the other selves. In the Supreme experience there is one Self experiencing itself. The Purusha is consciousness, subject to Mâyâ and the five Kanchukas which are limiting forces contracting the natural perfections of the Self. Thus the Perfect state is formless ; the world state is with form ; the first is spaceless, timeless, all-pervading ; the latter is the reverse and so forth. Kâla produces limitations of time. Niyati destroys independence (Svatantratâ) regulating the Purusha as to what he should or should not do at any given moment of time. The supreme experience is full and in want of nothing (Pûrna). Râga Kanchuka creates interest in objects as something other than the self and therefore desire for them. The all-knowingness (Sarvajnatâ) and all-mightiness (Sarvakartritâ) of the Supreme Shiva are circumscribed through the action of Vidyâ and Kalâ and the Purusha becomes a " little knower" and " little doer."

The intermediate Tattvas next described explain the process how from the creative aspect of the Perfect Experience the imperfect World-experience comes into being. Shiva has two aspects in one of which He is Transcendent and in the other Creative and Immanent. The creative (Sakala) aspect of the Supreme Shiva (Nishkala Paramashiva) is called Shiva-tattva wherein is the Unmanî Shakti previously mentioned. Through operation in His creative aspect Shiva becomes His own object as the Manifested Universe. For in truth there is nothing else than Paramashiva. Shiva Tattva is the first creative movement (Prathama spanda) of the Unmoving Paramashiva. Shakti-tattva is only the Negative aspect of or in the Shiva-tattva. The function of Shakti is to negate (Nishedha-vyâpâra-rûpâ-shaktih.) She who is Consciousness negates Herself that is deprives experience of the element of objectivity which is itself as Parâ Shakti. There is thus left only the other side of experience which is Prakâshamâtra that is what we should call the " I" (Aham) side of experience when regarded as consisting of an " I" and " This" (Idam). Because in this

experience there is no trace of objectivity whatsoever, either of such objectivity latent or expressed as exists in the Supreme or other lower and derived form of experience, the Shiva Tattva is called "the very void" (Shûnyâtishûnya). It is the experience in which the Self is not looking towards any other (Ananyonmukhah aham-pratyayah). The objective content, so to speak, of Consciousness is a mere negation. It is Shûnya because it is empty of objective content. Shakti-tattva is also spoken of as the Will (Ichchhâ) of Shiva as yet Unmanifest and inseparable from Him (Santata-samavâyinî).

This account of Shakti's operation is extraordinarily subtle, explaining as it does how the supreme unitary experience is also the first source of dual experience. Such latter experience and the stages whereby the latter is fully developed can only be produced by positing an aspect in which there is a breaking up of the unitary experience. This is done by first blotting out from the Perfect experience its object or the Perfect Universe (Parâshakti, Paranâda) thus leaving a mere subjectivity. To the subjectivity thus dis-engaged there is again gradually unveiled the universe at first as unmanifested and then (through Mâyâ) as Manifested Shakti. In Parâ samvit the "I" and the "This" existed as one undistinguish-able unity. In Shiva Tattva through the operation of the associated Shakti Tattva the "This" (Idam) is withdrawn from experience so that the "I—experience" (Aham vimarsha) alone remains. To this the Idam or Universe is again by degrees presented, when there is no longer an undistinguishable unity of "I" and "This" but an "I—this" in which both though distinguishable are yet part of the Self which eventually through Mâyâ-Shakti becomes an "I" *and* "This" in which the two are severed the one from the other. How this occurs the description of the remaining Tattvas explains. The Shiva-Shakti Tattva is not an emanation because it ever remains the same whether in creation or dissolution. It is the seed and womb of the whole universe.

The first emanation or manifestation (Âbhâsa) of and by Consciousness is called the Sadâkhya or Sadâshiva Tattva. Here it is to be observed that the cause ever remains the same and what it was, though appearing differently in the effect. The Supreme experience changelessly endures, even though in its creative aspect it gives birth to the Universe. This Âbhâsa is like the Vivarta of Mâyâvâda the difference between the two lying in the fact that according to the former the effect is real and according to Shankara unreal. This difference again depends on the definition given of reality.

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Real evolution (Parinâma) in which when one thing is evolved into another it ceases to be what it was, exists only in the compounded products of the material world.

In Sadâshiva Tattva there is the commencement of the first subjective formation of ideas. It is called Nimesha (closing of the eyes) as contrasted with Unmesha (opening of the eyes) of the next stage of experience. In the former the Universe as Shakti is seen only faintly. The Self hazily experiences itself as object. It is the first step in evolution and the last in involution. Unmesha is the distinct blossoming (Sphutatvam) and externalization (Bâhyatvam) of the Universe. The "This" (Idam) is faintly perceived by the "I" (Aham) as part of the one Self, the emphasis being therefore on the "I" side of experience. Sadâshiva is He whom the Vaishnavas call Mahâvishnu and the Buddhists Avalokiteshvara who sheds compassion on all. According to tradition this is the source whence the Avatâras come. It is in this Tattva that there is what the Mantra Shâstra calls Nâda Shakti.

The third stage of the developing consciousness is Îshvara-Tattva the externalization of the last. The Universe (Idam) is experienced by the "I" (Aham) distinctly and yet as part of, and not separate from, the one Self. As in the last experience the emphasis was on the "Aham" here it is on the "Idam." This Tattva is called Bindu in Mantra Shâstra and is so called because consciousness here completely identifies itself with the Universe as unmanifested Idam and thus subjectifies it and becomes with it a point (Bindu) of Consciousness. Thus by way of example the mind is completely subjectified and exists for each of us as a mathematical point though the body to the extent to which it is not subjectified appears as an object or extended thing.

The fourth Tattva is known as Vidyâ, Sadvidyâ or Shuddhavidyâ. In the experience of this stage, emphasis is equal on the "I" and the "This" (Sâmânâdhikaranya). In Shiva Tattva there is the Aham Vimarsha ("I-experience"); in Sadâshiva the I-this experience (Aham-idam Vimarsha); in Îshvara Tattva the Idam-aham vimarsha (This-I experience). In each case the stress is laid on the first term. In Vidyâ Tattva there is an equality of either term in an experience which is that of the nature of the true relation of the Aham and the Idam consisting of a synthesis (Sanggamana) of the two on a single "basis" (Adhikarana) and not on two different "bases" according to the experience of those under the influence of Maya (Mâyâpramâtri) thus eliminating the duality which exists in the latter experience.

By equality of the "I" and the "This," experience is in the state of readiness for the next stage in which the two are to be severed. Sadvidyâ as being the intermediate stage between the Pure (Shuddha) and impure (Ashuddha) creation is called Parâpara-dashâ. It is also spoken of as experience of difference in the form of Mantra. (Bhedâbheda-vimarshanâtmaka-mantrarûpa). It is experience of difference because the Idam is separated from the Aham. It is the experience of non-difference because they are still regarded as part of one Self. The experience is compared to that of the Ishvara of the Dvaitavâdins who sees the Universe as different from Himself and yet as part of and in connection therewith. "All this is my manifestation" (Sarvo mamâyam vibhavah). The experience is said to be in the nature of Mantra because here we are in the region of pure spiritual ideation. As yet there is no objective manifestation such as exists in our world. Below this Tattva it is said that there were created eight Pudgalas, that is, Jîvas in the form of knowledge (Vijnâna Rûpa) and then seven crores of Mantras and their Mandalas.

At this point Mâyâ Shakti intervenes and divides the Aham and Idam, and the Kanchukas or limitations of the natural perfections of consciousness make it subject to time, space, birth and death, limitation, and desire for objects which it now conceives of as persons and things other than itself. This is the Purusha-Prakriti Tattva. Purusha in Shaiva-Shâkta philosophy is the Âtmâ or Shiva subject to Mâyâ and to the Kanchukas which are limiting forces whereby the Self as Pure Consciousness loses its natural perfections.

Prakriti is the Shântâ Shakti of Shiva in contracted form existing as the equilibrium of the Gunas which are themselves a gross form of the Shaktis of will (Ichchhâ), action (Kriyâ) and knowledge (Jnâna). All things exist in Her who is of the nature of feeling in a homogenous mass. Purusha is enjoyer (Bhoktâ) and Prakriti the enjoyed (Bhogyâ). The latter is at first the barest objectivity seen as different from the experiencing self as Purusha. Prakriti then differentiates into the Tattvas of Mind (Antahkharana) senses (Indriya) and matter (Bhûta) which constitutes our universe.

Purusha does not merely mean man nor indeed any animal. Every single thing in the Universe is Purusha. Thus an atom of sand is a Purusha or Consciousness identifying itself with solidity (Prithivî) manifesting its limited Consciousness as atomic memory and other ways. What Consciousness thinks, that is, identifies itself with that it becomes.

To sum up the Supreme Experience (Parâsamvit) has a creative aspect, (Shiva-Shakti Tattva) which is a consciousness of "I" (Aham vimarsha) which gradually experiences the Universe (Idam) as part of Itself at first faintly with predominant "I" then clearly with predominant "This" and then as equal "I and This" ready for severance by Mâyâ. The latter then cleaves consciousness in twain thus setting up a dichotomy of subject and object, though in truth the object is nothing but the Self as its own object. Lastly Shakti as Prakriti differentiates into the multitûdinous beings which make the Universe. But throughout it is the one and only Shiva whether as the Supreme Experience or that of the Consciousness embodied in solid matter. Shakti, Nâda, Bindu mentioned in previous articles are Shakti Tattva, Sadâkhya Tattva and Íshvara Tattva here described considered from the standpoint of the Mantra shâstra which treats of the origin of Shabda.

2 With the Tattvas the Kalâs to which I referred in the previous article are associated. These are the forms of activity (Kriyâ) of the Tattvas as Shakti. Thus Srishti (Creation) is a Kalâ of Brahmâ. Pâlaní (Protection) is a Kalâ of Vishnu and Mrityu (Death) is a Kalâ of Rudra. It is, however, not always as easy to see the appropriateness of the Kalâs as in the simple examples given. The Shâkta Tantras speak of 94 Kalâs, namely, 19 Kalâs of Sadâshiva, 6 of Íshvara, 11 of Rudra, 10 of Vishnu, 10 of Brahmâ, 10 of Fire, 12 of Sun, and 16 of Moon. According to Saubhâgyaratnâkara the 19 kalâs of Sadâshiva are Nivritti, Pratishthâ, Vidyâ, Shânti, Indikâ, Dípikâ, Rechikâ, Mochikâ, Parâ, Sûkshmâ, Sûkshâmritâ, Jnânâmritâ, Amritâ, Âpyâyiní, Vyâpiní, Vyomarûpâ, Mûlavidyâmantra Kalâ, Mahâmantrakalâ, Jyotishkalâ. The 6 of Îshvara are Pitâ, Svetâ, Nityâ, Arunâ, Asitâ, Anantâ. The 11 Rudra Kalâs are Tíkshnâ, Raudrí, Bhayâ, Nidrâ, Tandrâ, Kshudhâ, Krodhiní, Kriyâ, Udgâri, Amâyâ, Mrityu. The 10 of Vishnu are Jadâ, Pâlini, Shânti, Îshvarí, Rati, Kâmikâ, Baradâ, Hlâdiní, Príti, Díkshâ. The 10 of Brahmâ are Srishti, Riddhi, Smriti, Medhâ, Kânti, Lakshmí, Dyuti, Sthirâ, Sthiti, Siddhi. The 10 of Fire are Dhûmrârchikalâ, Ushmâ, Jvalini, Jvâliní, Vishphuliṅginí, Sushrí Surûpâ, Kapilâ, Havyavahâ, Kavyavahâ. The 12 of Sun are Tapiní, Tâpini, Dhûmrâ, Maríchi, Jvâlini, Ruchi, Sushumnâ, Bhogadâ, Vishvâ, Bodhini, Dhariní, Kshamâ. The 16 of Moon are Amritâ, Mânadâ, Pûshâ, Tushti, Pushti, Rati, Dhriti, Sashiní, Chandrikâ, Kânti, Jyotsnâ, Shrí, Príti, Angadâ Pûrnâ, Purnâmritâ. Out of these, 51 are Mâtrikâ Kalâs which manifest through the Pashyantí, Madhyamâ and Vaikharí stages (Bhâva) as the gross letters (Varna). Then 51 Mâtrikâ, Kalâs are

given in the same account as follows :—Nivritti, Pratishthâ, Vidyâ, Shânti Indhikâ, Dipikâ, Rechikâ, Mochikâ, Parâ, Sûkshmâ, Sukshamritâ, Jnânâmritâ, Āpyâyinî, Vyâpinî, Vyomarûpâ, Anantâ, Srishtî, Riddhi, Smriti, Medha Kânti, Lakshmî, Dyuti, Sthirâ, Sthiti, Siddhi, Jadâ, Pâlinî, Shânti, Aishvaryâ, Rati, Kâmikâ, Baradâ, Hlâdîni, Prîti, Dirghâ, Tikshnâ, Raudrî, Bhayâ, Nidrâ, Tandrâ, Kshudhâ, Krodhinî, Kriyâ Omkârî, Mrityurûpâ, Pitâ, Svetâ, Asitâ, Anantâ. These 94 Kalâs are worshipped in the Wine Jar which holds Târâdravamayî or the Saviour-Mother in liquid form. She Herself is called Samvit Kalâ and so the Yoginîhridaya Tantra says.

Deshakâlapadârthâtma yadyad vastu yathâ yathâ.

Tattadrûpena yâ bhâti tâng shraye Samvidam Kalâm.

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